More goddess-like than wife-like, such assaults As would take in some virtue [f3]. —O, my master! Thy mind to her is now as low [4], as were Thy fortunes.—How! that I should murder her ? Upon the love, and truth, and vows, which I Have made to thy command ?—I, her ?—her blood ?
If it be so to do good service, never Let me be counted serviceable. How look I, That I should seem to lack humanity, So much as this fact comes too ? *Do't*: *The letter*
[Reading.
That I have sent her, by her own command Shall give thee opportunity[5]*:*—
O damn'd paper ! Black as the ink that's on thee ! Senseless bauble,

3— TAKE IN some virtue.] To *take m* a town, is to *conquer* it. JOHN-SON.
So, in Antony and Cleopatra:
"------cut the Ionian seas,
"And *take in* Toryne—/* STEEVENS.

[4] Thy mind to HER is now as low.] That is, thy mind *compared* to hers is now as low, as thy condition was, compared to hers. Our author should rather have written—thy mind to *hers* ; but the text, I-believe, is as he gave it. MALONE.

s *Do't:—The letter*
That I have sent her, by her own command, Shall give thee opportunity ;"] Here we have another proof of what I have observed in The Dissertation at the end of King Henry VI. that our poet from negligence sometimes make words change their form under the eye of the speaker; who in different parts of the same play recites them differently, though he has a paper or letter in his hand, and actually reads from it. A former instance of this kind has occurred in All's Well That Ends Well. See vol. xi. p. 421.
The *words* here read by Pisanio from his master's letter, (which is afterwards given at length, and *in prose,)* are not found there, though the *substance* of them is contained in it. This is one of many proofs that Shakspeare had no view to the publication of his pieces. There was little danger that such an inaccuracy should be detected by the ear of the spectator, though it could hardly escape an attentive reader. MALONE.